Coates Interprets Brahms Symphony In Eloquent Form

Brings Out Full Beauty and Strength of the Work in Concert; Pianoforte Concerto by Delius Is Heard

By H. E. Krehbiel

It was a good thing to get rid of the taste of frippery sentimentalism and labored preciosity which Mr. Stokowski's performance of Brahms's third symphony last Tuesday evening left in the mouths of the lovers of healthy music and the admirers of that composer. Mr. Coates helped to that act of purification by playing the work at a concert of the Symphony Society in Aeolian Hall yesterday afternoon. One does not need to be affected by the Brahms cult or be a Brahmsin of least emotional type to know that, however abstruse and excessively recondite his music may seem, he was at least a virile composer to whom mere prettinesses were anathema and dalliance with musical affectations utterly obnoxious and revolting. His music is strong meat for strong men. So Mr. Coates conceives the F major symphony to be, and so he presented it yesterday—straightforwardly, clearly, eloquently, a thing of bone and sinew, imbued with the beauty of strength and the strength of beauty. We might have wished that the cyclopean masses of the principal subject of the first movement had been permitted to come tumbling from their splendid heights a little more precipitantly, that there had been a little less restraint of the melody's exuberant joyousness, but there was little else in the work to be longed for which the audience did not get. The performance was worthy of the work and brought a fine concert to a dignified and uplifting conclusion.

For reasons not explained, the promised novelty, Mr. Balfour Gardiner's "Comedy Overture," was omitted from the list, but Mr. Coates's purpose to acquaint New York's music-lovers with the music of the English composers of to-day found expression in a performance of Frederick Delius's pianoforte concerto in C minor, the solo part of which was played by Mr. Percy Grainger, whose personal popularity helped it to an enthusiastic reception. It was due to Mr. Grainger's interest in the composition that the patrons of the Philharmonic Society were privileged to hear it a little more than six years ago. Not the least significant fact about the concerto is that in its first subject and the more beautiful melody of its slow movement it reflects the spirit of the American environment in which it was born. It was conceived on a Florida plantation owned by his father which Mr. Delius visited as a youth and where he fell under the influence of Afro-American song. This influence is most obvious in the slow section (the concerto has three movements, which are played without pauses between them), over which there broods a melancholy charm like that exhaled by many of the old slave songs. Mr. Grainger was too desirous to keep the sparks always flying to permit all of this feeling to become manifest, though Mr. Coates showed fine appreciation of it in his treatment of the orchestral part.

The concert began with eight Russian folk-melodies set for orchestra by Liadoff. Two or three of them had been heard here before at concerts designedly of light caliber. The beauty of the tunes, some heavy-hearted, some gay, one daintily humorous (it was set down on yesterday's program as "I danced with a gnat," but heretofore has been called "Mosquito Song") others wildly hilarious, no less than their exquisite settings by Liadoff, makes them worthy of repeated performance.

On the Screen

'Love's Redemption,' at Strand, Nice Story Nicely Told; Other Offerings

By Harriette Underhill

"Love's Redemption" is a very nice picture made from a very nice story by Andrew Soutar, which was called "On Principle." Norma Talmadge is the star and the picture is the feature at the Strand this week. One reason we liked this picture is because the story is told so sanely by actors who never overact. There are none of those misunderstandings which might be cleared up with a word, but which never are. Whenever you see anything like a misunderstanding approaching, do not worry. It is only going to be a more complete understanding, because people in the picture act like people in real life and speak out. When Miss Talmadge is persuaded that she will not make the right sort of wife for Harrison Ford and writes a letter telling him so, he follows her to the beach and says, "All right, if you won't go to England with me we'll both stay right here." And so they are married. And in England, when all of the meddling relations try to separate them, do they succeed? Of course not, because the young husband and wife act like real people and not like people on the screen usually act.

The role of Ginger seems to have been written for Norma Talmadge, but then every one says that of any role Miss Talmadge essays. Her naturalness is her greatest charm. Harrison Ford also plays with that nice repression which has characterized his performances ever since he played "Madame H," or whatever the name of the picture was that brought him to the screen about four years ago.

The role of Clifford Standish is a little different from anything Mr. Ford has done with Miss Talmadge before. He is a much younger son who is sent to the island of Jamaica by a family of effete lords and poverty-stricken ladies who do not appreciate him. Here he is engaged in the jolly pastime of drinking himself to death, when Ginger takes hold of the household reins in the capacity of housekeeper. She makes a man of Standish, and that is "Love's Redemption."

The supporting cast is excellent. Montague Love is seen in a small and disagreeable role, and Cooper Cliffe is seen in a still smaller but eminently respectable role. There is also a fleeting glimpse of E. Fernandez, who is the villain with Mme. Petrova in "The White Peacock." He is a villain still in "Love's Redemption." Ida Waterman, Michael Barnes and Fraser Coulter complete the cast. Anthony Paul Kelly made the continuity, but we doubt if he is responsible for some of the jumps in the first part of the story when titles hold a series of pictures together. Features often prove too long for theater programs. The picture was directed by Albert Parker.

The comedy is a Mack Sennett, called "Be Reasonable." There is also on the program another one of those interesting pictures of the great American author's series which Kineto is doing. This one is "Edgar Allan Poe."

Herbert Watros is back at the Strand and he is singing "On the Road to Mandalay." Richard Bold and Eldora Stanford are heard in a vocal prologue to the feature picture. The overture is "Rhapsodie Roumaine."

Theodore Kosloff is the real star in "The Lane That Had No Turning," a Sir Gilbert Parker story which has been put on the screen by Victor Fleming and is presented by Adolph Zukor at the Rivoli this week. Agnes Ayres is the advertised star, but the roll of Madelinette is entirely subservient to that of Louis Racine, the un ortunate seigneur, who waved the French flag and forgot that he was a British subject.

Mr. Kosloff gives a magnificent performance of a most difficult role. His gift of pantomime has been used to good advantage ever since he drew attention to himself in a very small role in "The Woman God Forgot," a few seasons back.

The story opens with the wedding of Madelinette and Louis. She is a blacksmith's daughter who has won fame with her voice. He is a distant cousin of the old seigneur, who dies suddenly without a will. At the wedding feast the news is brought to Louis that he has inherited his old relative's title and estate, and at the same moment a disagreeable old servant creeps up to warn him that there have been hunchbacks in every generation, and that it is his turn. Sure enough, while his beloved young wife is in Europe on an operatic tour the dread hump gradually appears, and to make matters worse Hahlon Hamilton arrives at this time with a letter from the deceased seigneur saying: "I am leaving you everything in my will." And now to find the will! Aye, there's the rub!

The story is a ditinct departure from anything that has been done on the screen before, and therefore would be welcome if it had nothing else to recommend it. We are not sure whether this picture is going to be to the liking of a majority of the spectators, but emphatically it is to our liking. Only once did it verge on the banal, but we groaned when Fournel offered to save Louis if Madelinette would accept his advances, and he had seen her only once before, and he seemed like a decent sort of fellow, and then he became still more banal when he said: "I was a cynic, but you have made me believe in women. I didn't know there were any like you." Oh, why couldn't they have left out that very old stuff?

Mahlon Hamilton is his usual handsome, dignified self as Fournel, and Agnes Ayres is attractive as the young wife, but, as we said before, the laurels go to Kosloff. There is no one who can pile on the agony and enjoy it like those sad-eyed, temperamental Russians. Others in the cast are Wilton Taylor, Frank Campeau and Lillian Leighton. The scenario was made by Eugene Mullin.

The only other picture feature on the program is "Carmen," with Geraldine Farrar, Wallace Reed and Pedro de Cordoba. This picture has been synchronized with the music of Bizet's opera and takes half an hour in the showing. It was at the Rialto last week. Victoria Krigher does a dance from "The Firebird."

At the Rialto Marion Davies is appearing in "The Bride's Play." This will be reviewed to-morrow. "Theodora" remains at the Capitol.

Mme. Calve Sings With Old-Time Vigor and Color

Carnegie Hall Filled to Hear Famous Diva in a Generous and Vividly Presented Program of Songs

Yesterday was marked by an event of unusual interest in the musical life of New York the return of Emma Calve. Her recital at Carnegie Hall, yesterday afternoon, however, was not the occasion of her first appearance in America since the days of her operatic triumphs. Her Carmen was again heard here several years ago, and, on another visit, she appeared in vaudeville, singing songs of France and the Habanera and Chanson Bohême from the opera with which her fame has been chiefly associated.

Remembering her as the Carmen of Carmens, before she sacrificed art to caprices of mood and temperament, many are inclined to forget her achievements in other roles, her Santuzza, for example, and her exquisitely pathetic Ophelia. These landmarks in her career, however, bear remembering.

Naturally there was curiosity to see and hear Mme. Calve again, and the hall was crowded. Looking little older than upon her last visit, the singer more than filled the stage with the spell of her personality. Dressed in a magenta velvet robe with flowing sleeves, she did not remain within the limits of conventional stage behavior customary with recital givers, but allowed free rein to the dictates of her mood, interpreting her songs at will, with eloquent and dramatic gestures. Time has dealt gently with her voice. In fact, most of the former color is still present and the enchanting timbre of her tones is still preserved. Her program was a generous one and included Gounod's stances from "Sapho," three old French songs, the aria "Castadiva," from Bellini's "Norma"; songs by Beethoven, Carissimi, Montevade, Martine, Rimsky-Korsakoff, Chaminade, Valverde and, of course, the Habanera and Chanson Bohême from "Carmen." This program gave wide scope for Mme. Calve's interpretative powers and intensity, and whether her songs were those more often to be found in the repertoire of a diseuse, as the old French songs, or those by Beethoven, Carissimi and Rimsky-Korsakoff, or operatic arias, Mme. Calve held her audience spellbound and aroused hearty enthusiasm.

Florence Reed to Succeed Alice Brady in "Drifting"

William A. Brady's production of "Drifting," which was compelled to close at the Playhouse after the Friday night performance because of the illness of Alice Brady, co-star in the piece with Robert Warwick, will resume its run Wednesday with the matinee performance.

Miss Brady is at her home, 123 East Fifty-fifth Street, suffering from an attack of appendicitis. She has not yet been operated on. Florence Reed will appear in the role created by Miss Brady, her services having been obtained by arrangement with the Selwyns. She had her first rehearsal last night.

The Stage Door

The Theater Guild will offer its third bill of the season to-night at the Garrick Theater, when "He Who Gets Slapped," from the Russian of Leonid Andreyev, will be presented.

Julia Adler will make her metropolitan debut on the English speaking stage to-night, appearing in the title role of "Rosa Machree," which will be seen for the first time at the Lexington Theater.

"Footsteps," by Donald Corley, "A Little Act of Justice," by Norman C. Lindau, and "Stick-Up," by Pierre Loving, one-act plays, make up the program which the Provincetown Players will present for the first time to-night.

J. M. Kerrigan has been added to the cast of St. John Ervine's "The Critics," which will be used as a curtain raiser to "The Steamship Tenacity," at the Belmont Theater, beginning to-night.

Elsie Janis, accompanied by "her gang," will begin her Broadway engagement a week from to-night, at the Gaiety Theater. She calls her newest vehicle "Elsie Janis and Her Gang in a New Show."

Lionel Barrymore begins the last two weeks of his engagement in "The Claw," at the Broadhurst Theater, to-night. He will appear in Detroit the week of January 23, enroute to Chicago, where he will play an extended engagement at the Studebaker Theater.

Two theater parties have bought out the entire Longacre Theater, where "Thank-U" is playing, for to-night and to-morrow night. To-night the theater will be occupied by the Temple Beth Elohim of the Bronx and to-morrow the Eight Avenue Temple of Brooklyn will have its party.

The American Academy of Dramatic Arts will present for its first performance of the season "Kitty Mackay," a three-act comedy, by Catherine Chisholm Cushing, Friday afternoon, at 2:15, in the Lyceum Theater.

"A Bill of Divorcement," in which Allan Pollock is starring at the Times Square Theater, is to be produced in French this spring in Paris.

Mae Murray will appear in person at B. S. Moss's Cameo Theater on Wednesday and Thursday evenings at 9:30, in conjunction with the showing of her latest photoplay, "Peacock Alley."

Edward F. Albee is directing the arrangements for the benefit performance at the Hippodrome next Sunday evening, in aid of the Knights of Columbus building fund. A large number of headliners will be on the program.

The East-West Players, under the direction of Gustav Blum, will present four one-act plays at the Metropolitan Auditorium, Madison Avenue and Twenty-fourth Street, on Saturday evening. The plays are "The Magnanimous Lover," by St. John Ervine; "The Wonder Hat," by Ben Hecht and Kenneth Sawyer Goodman; "The Little Stone House," by George Calderon, and "The Pot Boiler," by Alice Gerstenberg.

To-morrow night at the Neighborhood Playhouse Thomas Wilfred will demonstrate the color organ or clavilux which he has invented.

The Beechwood Players, of Scarborough-on-Hudson, will present "Mashka" on Wednesday, Thursday and Friday of this week.

John Charles Thomas, who is making his first appearance in vaudeville at the Winter Garden to-day, is also making his farewell appearance. He plans to study abroad with de Reszke for a career in grand opera, concert and recital.

"Alias Jimmy Valentine" will make way at the Gaiety Theater next Saturday for "Elsie Janis and Her Gang." The piece goes to another Broadway theater, which will be announced in a few days.